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and mood through colour: night scenes in beautifully harmonized colours that are decidedly a step forward from the limitations of the pure vermilion, blue, and ochre of the old-style paintings. Besides the scenes from daily life, the modern Balinese painters paint episodes of mythology in which the general conception has become freed from the old conventional rules. There are the same elegant gods, beautiful princesses, and other fantastic characters, painted among jungles in which every tree and plant is drawn with each leaf carefully outlined and shaded, jungles that have been wrongly compared with those of the douanier Rousseau, but which resemble more the drawing of Beardsley and Persian or Indian miniatures, none of which the Balinese artists have ever seen. Favourite subjects are from the Balinese Æsop's fables, the *tantri* stories, in which the artists find amusing incidents between animals living in the tapestry-like forests of fantastic leaves and flowers.

The birth of individualism rescued Balinese painting from its latent state and placed it on the same level as the emancipated sculpture — new arts that, considering the searching intensity and liveliness of the Balinese spirit, will perhaps develop unpredictable achievements.

The Crafts: Perhaps one of the most charming qualities of the Balinese mentality is the happy combination of the primitive simplicity in which they live, with a highly refined and rather decadent taste. The Balinese are a people who retain a close contact with the soil, living practically out of doors in simple thatched houses, using artifacts belonging to a primitive culture and going ordinarily almost nude; but they gather for festivals in elaborate buildings of carved stone and dress in silks and gold to enjoy themselves, worshipping the forces of nature by means of flowers, good food, music, dancing, and works of art that only the most highly developed technical skill can produce.

In sharp contrast with their super-elaborated sculpture, painting, and dramatic arts, are the purely functional objects of daily

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use found in every home implements of labour, simple but effective tools made of bamboo, wood, and iron, walls of split bamboo, cool mats for sleeping made of finely woven pandanus leaf, light but strong baskets and pocketbooks, and clay vessels to keep water cool. The common objects of daily requirements are beautiful in their simplicity, in the handling of elemental materials such as wood, bamboo, palm-leaf, and clay. In contrast are the lavish taste, labour, and money spent on their objects of luxury: their temples and musical instruments, their jewellery and textiles worn on ceremonial occasions, their weapons, and so forth. Their love of display often goes to extremes, as in the case of the costly towers, biers, and other accessories for the cremation of their dead, which are destroyed in a few minutes after hundreds of guilders and months of labour are spent to produce them.

I have mentioned the *gringsing* cloth, the scarfs from Tenganan, which are one of the rare examples in the world of the art of "double" *ikat* – that in which both the warp and the weft of the cloth are patterned by the elaborate process of dyeing only sections of the threads before weaving by binding them with fibres, the designs of both being made to fit afterwards when the scarf is woven. The *ikat* process is characteristic of Indonesians, although today the laborious double *ikats* are made only in Tenganan in Bali. Single *ikats* in cotton – those in which only the warp is previously patterned – are still made in Nusa Penida and in Mas, but in Klungkung they make "ikated" silks of amazingly elaborate patterns.

Klungkung is also famous for its brocades (*sungket*) in red silk with woven designs in gold and silver thread. The Balinese often decorate pieces of silk by the tie-and-dye process (*plangi*); the fabric is knotted tightly in certain places and dipped in the dyes so that when the knots are loosened, a regular pattern results, leaving uncoloured patches where the dye could not penetrate. Interesting also are the striped and chequered cloths in cotton and silk made all over the island, some of which are very